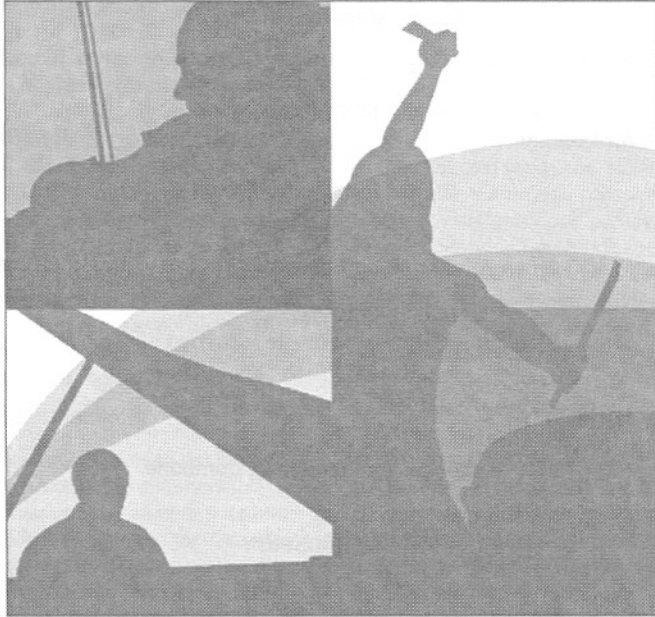


CD 2008 -- 45

UNIVERSITY OF TORONTO FACULTY OF MUSIC



2007-2008 SEASON



WHERE GREAT MINDS MEET GREAT MUSIC

Saturday, March 29, 2008
7:30 pm. MacMillan Theatre

University of Toronto Faculty of Music
presents

UNIVERSITY OF TORONTO WIND ENSEMBLE

Gillian MacKay, conductor

PROGRAM

Rocky Point Holiday

Ron Nelson
(b. 1929)

Daniel Rutzen, conductor

Concertino for Percussion and Wind Ensemble

David Gillingham
(b. 1947)

Greg Samek, Adam Campbell,
William Snodgrass, Michelle Hwa, percussion

Motown Metal

Michael Daugherty
(b. 1954)

Annemieke Vanderkraay, trombone

INTERMISSION

Renascence

Christopher Marshall
(b. 1956)

1. Energico
2. Adagio, piacevole
3. Adagio, maestoso: Allegretto scherzando

Henri-Paul Sicsic, piano

Noah's Ark

Bert Appermont
(b. 1973)

1. The Message
2. The Parade of the Animals
3. The Storm
4. Song of Hope

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Program Notes

Nelson – Rocky Point Holiday

Ron Nelson's first major work for band was composed seaside while on holiday in Warwick, Rhode Island. The now-defunct Rocky Point Amusement park was a top tourist attraction in Rhode Island from the 1950's through the 1980's. This thrilling park must have run with a remarkable energy, since Nelson's 1969 commission, *Rocky Point Holiday*, is just that – pure energy! The piece was an early offering to what now is a vast canon of "flashy, high-energy," award-winning music that is continually performed by university and advanced high school bands as well as drum & bugle corps.

Rocky Point starts with a lot of bravado but immediately begins a light ostinato – a device that Nelson uses to introduce each new section. In spite of the tuneful, legato melodies, it is Nelson's extreme attention to rhythm that takes center stage in this piece. Once the rhythmic energy is established, Nelson appeals to our senses by playing with colorful combinations of instruments: clarinet & marimba, flute and trumpet, English horn and euphonium. He then punctuates his long melodic lines with rhythmic interruptions by percussion and muted brass. In essentially an ABCABC form, the piece builds to several smaller peaks before it climaxes at the end with what now is considered a trade-mark Ron Nelson ending! - Daniel Rutzen

Gillingham- Concertino for Percussion

The works of David Gillingham usually have several key features - memorable melodic motives, remarkable spaciousness in slow sections, and intense rhythmic drive in fast sections. In all his works, the percussion section has a large role to play, both in primary melodic roles and in supportive roles providing colour. In this work, Gillingham features four percussion parts as soloists, and his excellent writing for percussion comes to the fore. There are two primary melodic themes in this work, both of which are heard in the slow introduction. The first is stated by two marimbas, and the second is first heard in the bells and vibraphone. The piece soon explodes into a frenetically energetic romp in which keyboards, cymbals, drums, and timpani all participate in an exploration of these themes. The soloists in

this work this evening, two graduate students and two undergraduate students, are all regular members of the Wind Ensemble percussion section. They were winners of the annual Wind Ensemble/Wind Symphony Concerto competition in the fall of 2007.

Daugherty – Motown Metal

Michael Daugherty is an extremely popular and active composer in the American contemporary scene. Equally at home with orchestras and wind groups, Daugherty is known for his dramatic, theatrical works which draw largely upon popular culture for their inspiration. Daugherty grew up in Iowa, and currently teaches at the University of Michigan. *Motown Metal* is inspired by the life of the Detroit industrial scene and the sixties Motown sound. The piece is played by instruments constructed only of metal, including all the percussion instruments. The timbre of the piece, as a result, is bright, sparkling, and highly energized. The unusual stage organization is part of the unique nature of the work. We are proud to feature our trombone section leader, 3rd-year student Annemieke Vanderkraay, as the solo voice of the Detroit factories. *Motown Metal* was commissioned by the Detroit Chamber Winds and the Summit Brass, two of the finest professional wind groups in the United States. The work was premiered in 1994.

Marshall – Renascence

In a repertoire which does not contain many significant piano concertos, this brand new piece is a huge contribution to our field. *Renascence* was commissioned by an international consortium of universities and performing organizations, and completed in the summer of 2007. Christopher Marshall is a composer from New Zealand who currently makes his home in Florida. This is the second complete performance of this work – the first occurred in Vancouver in February 2008. *Renascence* draws on two primary sources for musical material – Schubert's song *Trockne Blumen*, from his cycle *Die Schöne Müllerin*, and a tone row which Marshall derived from the same song. The row is first heard in piano part at the opening of the piece, and is explored and developed throughout the entire piece. The melodic and harmonic material from the Schubert song

are also used extensively – as openly as a full piano statement of the song in the third movement, and as cleverly as an inversion of the melody in the winds afterward. Parts are rhythmically entwined like vines in a rich musical rain forest, and players are required to truly become aware of the players around them in order to fit their part into the sound. We are delighted to welcome UofT's new piano faculty member, Dr. Henri-Paul Sicsic, to the stage to perform this work for the first time in Ontario.

Appermont – Noah's Ark

Nearly every culture in the world has a legend or myth dealing with the destruction of the earth through the natural disaster of flood. In the Judeo-Christian tradition, this is the story

of Noah's Ark. This is programmatic music as its unashamed best: the piece opens with a conversation between Noah and God – the music then moves to describe the various animals parading onto the boat which will rescue them from the disaster. The third movement, *The Storm*, is about as descriptive as music can be. Appermont makes good use of the trombones as the voice of a raging God, and the percussion to create the detailed sound of the storm. As the storm subsides, the sun reappears, and as water droplets drip off the emerging landscape, a joyous song of hope rings out from all the inhabitants of the vessel. The work ends peacefully, in a prayer-like gentleness.

Program notes by Gillian MacKay

Biographies

GILLIAN MACKAY is an Associate Professor of Music of the University of Toronto, where she conducts the Wind Ensemble and teaches conducting, trumpet, and music education. An award-winning teacher, Gillian has an active professional career as a conductor, adjudicator, and clinician. She has conducted honour bands throughout Canada and the United States, and in 2001 was chosen to conduct the National Youth Band of Canada. A sought-after adjudicator, Dr. MacKay has judged Canadian band festivals at local, provincial, and national levels, as well as competitions in Singapore and Thailand. In October 2007, Gillian was the conductor of the Southeast Asian Youth Orchestra and Wind Ensemble in Bangkok. Dr. MacKay has presented clinics and workshops at provincial and state conferences in Canada and the United States, and is known for her work on the relationship between conducting and mime. Also recognized as a conducting pedagogue, Gillian leads the University of Toronto Wind Conducting Symposium each July, and has been the guest instructor at other symposia in Canada. As a trumpeter, she is active as a recitalist and chamber musician, and has a particular interest in the French solo trumpet and cornet music of the 19th century. Gillian holds degrees and diplomas from the University of Lethbridge, McGill University, University of Calgary, and Northwestern University. Previously, Dr. MacKay was Instructor of Brass at Medicine Hat College,

and Director of the School of Music at the University of Windsor.

HENRI-PAUL SICSIC is equally respected as a teacher, mentor to his students, and as a pianist, striving to be the living demonstration of his own teaching and learning. In 2005, he received the Killam Teaching Prize, one of the highest teaching honours awarded in Canada, supported by colleagues, alumni and current students.

Appointed Associate Professor of Piano at the University of Toronto Faculty of Music in 2007, Dr. Sicsic taught at Rice University from 1986 to 1992 as the associate of eminent artist-teacher John Perry. Before his appointment at U of T, he was a member of the piano faculty at the University of British Columbia in Vancouver for thirteen years and maintained a vibrant private studio. His strong commitment to teaching and ability to enrich and inspire young talents is legendary. His students have distinguished themselves at the national and international levels, earning prestigious Fulbright and Canada Council grants and winning top prizes and awards at major competitions. His teachers include Juliette Audibert-Lambert (herself a student of Gabriel Fauré and of Alfred Cortot), Pierre Sancan (professor at the Conservatoire National Supérieur de Paris and recipient of the First Grand Prix de Rome of Composition), and renowned pianist and master teacher John Perry.

At the Conservatoire de Nice, France, Dr.

Sicsic was awarded a first prize with honours in piano, a first prize in chamber music, and a conducting diploma. As a pianist, he also received a first prize at the Grand Prix de la Ville de Nice Competition and top prize at the Royaume de la Musique National Radio competition in France.

A concerto soloist, recitalist and chamber musician, pianist Henri-Paul Sicsic has appeared with the Baltimore Symphony Orchestra, the Maryland Symphony Orchestra, the Pasadena Philharmonic, the Okanagan Symphony Orchestra, the Abbotsford Symphony Orchestra, and the Orchestre Philharmonique de Nice, among others. His performances have been aired in New York City on WQXR radio, on the National French program "France Musique" in other major centers in the U.S. and on the CBC in Canada.

Dr. Sicsic is a proponent of the Alexander Technique and also studies Tai Chi Chuan. He enjoys French cuisine and is an avid runner.

DAN RUTZEN originally hails from Atlanta, GA where he excelled as a competitive pianist and bassoonist. Upon graduating from the University of Illinois with a Bachelor's of Music Education, Dan took a choral job at Alief Taylor High School in Houston, Texas in 2001. While in Houston, Dan served as resident musical director for Masquerade Theatre and Bayou City Concert Musicals, where he performed at Houston's Hobby Center for the Performing Arts.

Dan relocated to Canada in 2005 and began work on a Master in Conducting with Dr. Doreen Rao at the University of Toronto Faculty of Music. In the 2 years that followed, Dan was a master class conductor under Maestro Helmuth Rilling for the '05 and '06 Toronto Bach Festival. Dan is also a very active conductor/musical director in and around Toronto performing at Church of the Redeemer, MCCT, St. Michael's College and Hart House. In 2008, Dan was selected to be the assistant conductor of the North York Concert Orchestra under David Bowser. He is now completing his first year as a DMA student in Wind Conducting with Dr. Gillian MacKay.

ADAM CAMPBELL is from Summerside, PEI. Adam completed his Bachelor of Music degree at Acadia University, studying with percussionists Ken Shorley and Mark Adam, and is currently completing his Masters

degree at the University of Toronto under John Rudolph, Beverley Johnston and Russell Hartenberger. He has been a member of the National Concert Band, been percussionist for the Scotia Festival of Music and has performed in Haliburton as part of R. Murray Schafer's 2007 production of 'Princess of the Stars'. Adam also performs regularly with TorQ, the Toronto-based percussion quartet.

MICHELLE HWU is currently completing her Bachelor of Music in Performance at the University of Toronto. She currently studies with Beverley Johnston, John Rudolph and Russell Hartenberger as well as studies in Brazilian music with Alan Hetherington and Middle-Eastern hand drumming with Ray Dillard. Michelle currently plays with her percussion ensemble, Sonance Percussion (www.sonance.ca). She will be taking part in the National Youth Orchestra of Canada this upcoming summer and plans on inventing and constructing percussion instruments in the near future.

GREG SAMEK is currently in his second year Master's of Music Percussion Performance degree studying with Beverly Johnston and John Rudolph. Greg completed a Bachelor of Music Education at the University of Windsor in 2006 and he has been a member of the Band of the Ceremonial Guard and the National Youth Orchestra of Canada. Greg is looking forward to completing his master's and embarking on many new music possibilities in the future.

WILLIAM SNODGRASS is currently completing his Bachelor of Music at the University of Toronto and is studying with Beverley Johnston, John Rudolph and Russell Hartenberger. He is in the comprehensive stream taking a variety of performance, education and world music classes. His diverse interests in percussion have led him to perform with orchestras, wind bands, jazz ensembles, and currently, Sonance Percussion (<http://www.sonance.ca>). Will is also involved with recording and music production in his own home studio, and teaching classes on recording-related subjects at Revolution Audio. The future may find him playing a really big triangle on the streets of Brazil, or more likely, following his passion for music education in the high school music system.

University of Toronto Wind Ensemble

FLUTE

Alberta Brown (piccolo)
Stephanie Dunlop
Jiajia Li (piccolo)
Sara Moorhouse (piccolo)
Sanghee Park
Mackenzie Polak

OBOE

Monica Chung
Christine Hudson (English horn)
Aleysia Whitmore

CLARINET

Kathleen Arnup
Yoo Jin Cha
Sydney Chang
Stephanie Geary (Eb)
Charlene Lee
Angelina Lopez-Frank (bass)
Joshua Phillips (bass)
Hui-Ting Tsai

BASSOON

Daniel Rutzen
Devin Wesley

SAXOPHONE

Ryan Comerford
Amy Duong
Shaun Mallinen
Chelsea Shanoff
Richard Van

PIANO/CELESTA

Talisa Blackman

HARP

Pearl Schachter

TRUMPET

Stevie Arsenault
Alistair Chaplin
Sarah Hemeon
Marcel Sekine
Jacob Shoihet

HORN

William Callaghan
Nancy Mann
Damir Pavelic
Lauren Scobie
James Tizzard

TROMBONE

Stuart Bremner
Jolanta Miller (bass)
Jessica Reese
Annemieke Vanderkraay

EUPHONIUM

David Moore
Brendan Rawlins
Cameron Rawlins

TUBA

Ian Feenstra
Eric Probst

PERCUSSION

Adam Campbell
Michelle Colton
Michelle Hwu
Tyler Kerr
Andy Luck
Greg Samek
Will Snodgrass

BASS

Jordan O'Connor

*Special Thanks to Jolanta Miller and
Alberta Brown who have served all
year as ensemble managers.*

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